Index

Volume 10

compiled by Luc Schumacher

Achurch, Janet, 182
Actresses' Franchise League, 129–53
Adams, Edwin, 182
Adams, Maude, 182
Addison, Laura, 182
Aeschylus, 226–7
Albee, Edward, 265–6
Aldridge, Ira, 182, 241
Alexander, George, 59, 81, 182
Allen, Viola, 182
Alleyn, Edward, 12–13
American theatre, C20th, 154–61, 188–90, 265–7
Anderson, James, 182
Anderson, Mary, 182
Anderson, Reed, *Federico Garcia Lorca*, rev., 85–6
Anglin, Margaret, 182
Archer, Frank, 182
Ardolino, Frank, 161
Ariosto, Lodovico, 163
Aristophanes, 216
Armstrong, Gordon, review, 262–4
Arncliffe-Sennett, H. H., 136–7
Arncliffe-Sennett, Maud, 132, 137–42, 144–8
Arnold, John, 158–9
Artaud, Antonin, 191, 233
Artists' Suffrage League, 129
Arthur, Julia, 182
Ashwell, Lena, 131, 133, 135, 137–8, 140, 142–9, 151, 182
Asquith, H. H., 130, 138–9
Auden, W. H., 258–9
Aufresne, 33–6, 39–40, 44

Banham, Martin, review, 260–2
A Banned Play and a Preface on Censorship, 60–1
Barker, Granville, 173, 183–4
Barnes, Barnaby, 161
Barrett, Wilson, 248
Barrie, James, 144
Barroll, J. Leeds (Ed.), *Medieval and Renaissance Drama in England, III, vol. 1* rev., 161–2
Barton, John, *Playing Shakespeare*, rev., 173–4
Beaton, Cecil, 82
Beaumarchais, 39–40
Beaumont, Francis, 162
Beckerman, Bernard, 172
Beckett, Samuel, 189, 262–4, 266
Beckford, Peter, 35, 39
Beerbohm, Max, 182
Benson, F. R., 182
Benson, Renate, *German Expressionist Drama: Ernst Toller and Georg Kaiser*, rev., 82–3
Bensusan, Inez, 132, 136–7, 139–40, 147
Bentley, G. E., 1
Beolco, Angelo (Ruzante), 163
Bergeron, David, 162
Bergson, Henri, 73
Bernadin, N.-M., 202–3
Bernard Shaw and the Actresses, 80
Bernhardt, Sarah, 81–2
Berry, Edward, *Shakespeare's Comic Rites*, rev., 235–7
Berry, Herbert, 162
Bevington, David, *Action is Eloquence, Shakespeare's Language of Gesture*, rev., 237–8
Bevington, D. M., 18, 19, 23
Bévotte, Georges Gendarme de, 202, 205
Bigsby, C. W. E., *A Critical Introduction to Twentieth-Century American Drama. Volume I: Williams/Miller/Albee*, rev., 264–5
Billington, Sandra, review, 161–2; *A Social History of the Fool*, rev., 228–9
Birch, David, reviews, 235–7, 239–41
Bird, William, 14
Blakeley, William, 182
Blakemore Evans, G. (Ed.), *Romeo and Juliet*, rev., 164–6
Booth, J. B., 107, 109
Booth, Stephen, 19, 24
Borges, J., 259
Boucicault, Dion, 144, 248
Boucicault, Nina, 131, 134, 147
Bourne, Adeline, 137, 146
Bowers, Fredson, 14
Bradbrook, Muriel, 25

Bradby, David, *Modern French Drama 1940–1980*, rev., 190–1
Braithwaite, Lilian, 131
Brecht, Bertolt, 83, 257–60, 266
British theatre, Medieval, 72–3, 161—2, 227–9; C16th, 1–18, 228–9; C17th, 18–32, 93–107, 164–78, 229–45; C18th, 245–6; C19th, 107–29, 181–5, 238–9, 246–9; C20th, 59–72, 80–5, 129–54, 183–5, 258–60
Britten, Benjamin, 243
Brockbank, Philip, 164
Brook, Peter, 156, 232
Brooks, William, *Reflections on Seventeenth-century Verse 'Affiches'*, art., 199–213
Browning, Robert, 107
Burke, Kenneth, 73
Byron, George, 51, 107, 217
Buttrey, John *see* Elliott, John R.

Caine, Hall, 182
Calderwood, James L., *To Be and Not To Be: Negation and Metadrama in Hamlet*, rev., 73–4
Carton, R. C., 143
Cartwright, William, 93, 97
Cawley, A. C., Jones, Marion, Macdonald, Peter F., Mills, David, *Medieval Drama*, rev., 72–3
Chamfort, Nicolas, 41
Chapman, George, 26–8, 161
Chappuzeau, Samuel, 205–6, 210
Chinese Puppet Theatre, The, 254
Chronegk, Ludwig, 250
Cibber, Colley, 109–12, 114, 116–17, 119–22, 124, 246
Cicero, 75
Claus, Horst, reviews, 255–8
Cohen, Gustave, 207, 209, 228
Coleman, John, 108
Collier, Constance, 131
Collé, Charles, 33, 41–2
Collins, Arthur, 142
Comparative Drama, 229
Complete Oxford Shakespeare, The, 168
Congreve, William, 244
Constant, Benjamin, 179–80
Contrat Social, Le, 43
Cooke, George Frederick, 109, 111–12, 122
Copeau, Jacques, 191; *Registres IV: Les Registres du Vieux Colombier II: America*, rev., 250–2
Cornwallis-West, George, 81
Craig, Edith, 133
Craig, Edward Gordon, 183–5
Cricot 2, 155–7
Crosfield, Thomas, 95
Cusack, Sinead, 156

Daily Telegraph, The, 142
Damiani, Luciano, 158
Daniels, Barry V., *Revolution in the Theatre: French Romantic Theories of Drama*, rev., 179–81; rev., 250–2
Dasté, Marie-Hélène, 251
Davis, Henrietta Vinton, 242
Davison, Emily, 135, 145
Davison, Rosena, *A French Troupe in Naples in 1773: A Theatrical Curiosity*, art., 32–46
Day, Thomas, 101
Deierkauf-Holsboer, 202–3, 206–10
Descartes, René, 75
Despois, 204
Dessen, Alan C., *Elizabethan Stage Conventions and Modern Interpreters*, rev., 172–3
Destouches, Philippe, 34, 40–1
Diderot, 36, 38–9, 40, 42, 77
Dillon, Charles, 182
Dingelstedt, Franz von, 249
Dorimond, 199, 204–5
Dorn, Karen, *Players and Painted Stage: The Theatre of W. B. Yeats*, rev., 185–6
Driver, Tom F., 266
Drummond, Victoria, 141, 146
Dryden, John, 244
Duckworth, 228
Dulac, Edmund, 186
Duncan, Isadora, 84
Dupaty, Charles, 35
D'Urfey, Thomas, 244
Durkheim, Emile, 86
Durozier, Maurice, 159
Du Ryer, 202
Dutch theatre, C17–18th, 74–6
Duval, Alexandre, 179
Duvignaud, Jean, 78

Edwards, Gwynne, 86
Edwards, Philip, 4, 10
Egg, Augustus, 248
Elam, Keir, *Shakespeare's Universe of Discourse: Language – Games in the Comedies*, rev., 239–41
Eliot, T. S., 258
Elizabethan Popular Drama, 238
Elliott, Gertrude, 132–3, 140–2
Elliott, Jr., John R. and Buttrey, John, *The Royal Plays at Christ Church in 1636: A New Document*, art., 93–106
Elton, W. R., 232
Epinay, d', 32–4, 36, 38–9, 43
Estcott, Daniel, 94
Evans, Willa McClung, 100

Farren, William, 82
Faversham, Julie Opp, 131

Fawcett, Millicent, 129
Fehsenfeld, Martha, 264
Fell, Samuel, 94–6, 101
Fielding, Henry, 246
Fildes, Luke, 248
Fitzpatrick, Robert, 159
Flachmann, Michael, 161
Flagstad, Kirsten, 82
Flaherty, Gloria, 162–4
Flannery, James, 185
Flaubert, Gustave, 219
Fletcher, John, 162
Flower, Edward Fordham, 238
Fogg, Derek, rev., 82–3
Fonnereau, Thomas George, 46–58
Foote, Samuel, 246
Forbes, May, 142
Forbes-Robertson, Gertrude *see* Elliott, Gertrude
Forbes-Robertson, Johnston, 81, 132–3, 140, 142, 182
Ford, John, 63
Fotheringham, Richard, *The Doubling of Roles on the Jacobean Stage*, art., 18–32
Foulkes, Richard, *The Shakespeare Tercentenary of 1864*, rev., 238–9
Fournel, Victor, 202, 204
Franz, Ellen, 250
Free, Katharine B., *Theatre Fever: The Olympic Festival of the Arts, Los Angeles 1984*, art., 154–60
Freeman, Arthur, 4
French theatre, C17th, 199–213; C18th, 32–46, 76–8; C19th, 179–81; C20th, 190–1, 251–3, 262–5
Frenz, Horst and Tuck, Susan, *Eugene O'Neill's Critics: Voices From Abroad*, rev., 188–90
Fugard, Athol, 261
Fulford, Roger, 148
Furetière, 204–6

Gallet, Michel, 77
Garrett, Martin, rev., 172–3
Garrick, David, 42, 73
Garvie, A. F. rev., 226–7
Gates, Reginald, 59
Gawen, Thomas, 99
Gay, John, 257
Gennep, Arnold van, 235
German theatre, Renaissance, 162–4; C20th, 82–3, 255–8
Gide, André, 240
Giffard, Henry, 246
Globe, The, 142
Godwin, E. W., 84
Goethe, 34
Gogol, 79
Golding, Alfred Siemon, *Classicistic Acting: Two Centuries of a Performance Tradition at the Amsterdam Schouwburg*, rev., 74–6
Goldoni, Carlo, 23, 34, 39
Goldring, Beth, 233
Goodall, Stephen, 101
Gossip, C. J., 207
Greek theatre, Ancient, 226–8; C19th, 213–26
Green, Frank, 81
Green, London, *The Gaiety of Meditated Success: The Richard III of William Charles Macready*, art., 106–28
Greenwood, Ormerod, 258
Greet, Ben, 81
Greg, W. W., 1, 4, 6–7, 9–11
Greimas, A. J., 260
Grein, J. T., 184
Grene, Nicholas, rev., 185–6
Gresset, Jean, 43
Griboyedov, Alexander, 79
Grimm, 33–6
Grupo Teatro Macunaima, 155, 157–8
Guarini, Giovanni, 163, 178
Gunn, Moses, 242
Gunther, Frank, 243

Hall, Edward, 86
Hall, Ruth, 59–60
Hamilton, Cicely, 133
Hammond, Brean S., rev., 231–4
Hanna, Judith Lynne, *The Performer-Audience Connection*, rev., 86–7
Hardy, Thomas, 61
Hare, Arnold, rev., 243–5
Hare, David, 266
Harper, John, 245
Harris, Augustus, 248
Harris, Laurie Lanzen (Ed.), *Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisal to Current Evaluations. Volume One*, rev., 229–31
Hattaway, M., 238
Hauptfleisch, Temple and Steadman, Ian (Ed.); *South African Theatre: Four Plays and an Introduction*, rev., 260–2
Hauptmann, Gerhart, 83
Hautecœur, Louis, 78
Hecht, Werner, *Brecht. Vielseitige Betrachtungen*, rev., 257–8
Heilman, Robert, 231
Henslowe, 1–3, 5–14
Hermite, Tristan l', 202–3
Herzen, Alexander, 79
Heylin, Peter, 99
Hill, Errol, *Shakespeare in Sable: A History of Black Shakespearian Actors*, rev., 241–2

Hiller, Kurt, 83
Hirshfield, Claire, *The Actresses' Franchise League and the Campaign for Women's Suffrage 1908–1914*, art., 129–53
Hirst, David L., *Tragicomedy*, rev., 178–9
History and Antiquities of the University of Oxford, 98–9
History of the Scottish Stage, 229
Hobhouse, John Cam, 217
Hodges, C. W., 164
Holmes, Thomas, 101
Homan, Sidney, *Beckett's Theaters: Interpretations for Performance*, rev., 262–4
Hope, Olga, 142
Houseman, John, 156
Houseman, Lawrence, 133, 150–1
Howarth, W. D., rev., 178–9
Hugo, Victor, 179
Humphreys, Arthur (Ed.), *Julius Caesar*, rev., 166–72
Hunt, Hugh, reviews, 173–4, 186–8
Hunt, Leigh, 112, 123
Hunter, William B., *Milton's Comus: Family Piece*, rev., 174–8
Hyland, Peter, reviews, 234–5, 238–9

Ibsen, Henrik, 149, 183–4, 189
Ide, Richard, 161
Illustrated London News, 229
Innes, Christopher, *Edward Gordon Craig*, rev., 83–5
Irish theatre, C20th, 185–8, 262–5
Irving, Henry, 84, 106, 183, 248
Isherwood, Christopher, 258–9
Italian theatre, C18th, 32–59

Jackson, John, 229
Jackson, Macdonald, 232
Jackson, Russel, rev., 80–2, 181–3
Jacobi, Derek, 156
Jahrbuch der Deutschen Shakespeare-Gesellschaft (1984), rev., 242–3
James, Louis, rev., 183–5
Jeffrey, David, rev., 190–1
Jelgerhuis, Johannes, 74, 76
Jerome, Jerome K., 151
Jerrold, Douglas, 248
Jones, David, 101
Jones, Gwyneth, 159
Jones, Inigo, 95–6, 98–100
Jones, James, 241
Jonson, Ben, 7, 10, 13–14, 21–2, 25–9, 174

Kahn, Otto, 251
Kean, Charles, 249
Kean, Edmund, 106–14, 116, 119, 121–4, 183
Kemble, Charles, 107, 109
Kemble, John Philip, 109, 111–12
Kermode, Frank, 231
Kernodle, George, 247
Kerr, Walter, 242
Kerrigan, John, 233
Kindermann, Heinz, *Das Theaterpublikum der Renaissance, Vol I*, rev., 162–4
King Lear and the Comedy of the Grotesque, 231
King, Norman, rev., 179–81
Kingsley, Gertrude, 135
Kingsley, Mary *see* Arncliffe-Sennett, Maud
Kirschbaum, Leo, 4
Knight, Malcolm, rev., 254–5
Knight, Wilson, 231–2
Knights, L. C., 231
Knowles, Dorothy, 191
Knuston, Roslyn L., *Henslowe's Diary and the Economics of Play Revision for Revival 1592–1603*, art., 1–18
Koller, Ann Marie, *The Theater Duke: Georg II of Saxe-Meiningen and the German Stage*, rev., 249–50
Kott, Jan, 232
Kuriyama, Constance, 14
Kurosawa, 158–9
Kyd, Thomas, 4, 10, 161

Lancaster, 203–4
Lang, 75
Langbaine, Gerard, 96
Lansbury, George, 135
Latham, Jacqueline, 161
Laube, Heinrich, 249
Laud, Archbishop, 93–6, 97, 99
Lawes, Henry, 96, 100–1
Lawes, William, 96, 100–1
Lawrence, W. J., 19
Lawrenson, T. E., 78
Lea, Marion, 149
Leclerc, Hélène, 78
Lee, Auriol, 134, 151
Lee, Nathaniel, 244
Lee, Robert, 11
Lermontov, Mikhail, 79
Levin, Richard A., 161, rev., 229–31
Liesenfeld, Vincent J., *The Licensing Act of 1737*, rev., 245–6
Lloyd George, David, 134, 138–9
London Stage, The, 183
London Theatre World 1660–1800, The, 243
Londré, Felicia Hardison, rev., 85–6
Lorca: The Theatre Beneath the Sand, 86
Louis, Victor, 77
Lowe, Edward, 101

Machiavelli, 163
Mack, Maynard, 231–2
Macready, William Charles, 106—28

Maeterlinck, Maurice, 59, 184
Mamet, David, 265
Manson, H. W. D., 261
Marcel, Gabriel, 189
Marivaux, 40, 43
Marlowe, Christopher, 4–5, 161
Marsan, Jules, 207, 209
Marston, John, 23, 25–7, 30
Marston, Westland, 108, 182
Masefield, John, 187
Massinger, Philip, 21, 24, 26, 28, 172
Maurier, Gerald Du, 59
Mayer, David, rev., 246–9
Mayo, Winifred, 130–2, 134, 137, 138, 140–1, 145–8
McCarthy, Lillah, 131, 135, 138, 141–2, 147, 150–1
McGuire, Maryann C., *Milton's Puritan Masque*, rev., 174–8
McLeod, Randall, 233
McMillin, Scott, 18, 20
Meisel, Martin, *Realizations: Narrative, Pictorial and Theatrical Arts in Nineteenth-Century England*, rev., 246–9
Mélèse, Pierre, 204–7
Menander, 228
Merchant, Moelwyn, 247
Merwe, Pieter van der, *Theatres and Spectacles in Italy: An English Gentleman on Tour 1838–9*, art., 46–58
Mery, Joseph, 220
Meyer-Dinkgräfe, Daniel, rev., 242–3
Mifune, Toshiro, 159
Millar, Gertie, 134
Millard, Barbara, 161
Miller, Arthur, 265
Milton, John, 174–8
Mnouchkine, Ariane, 159, 191
Molière, 39, 41, 251
Mongrédien, Georges, 203
Montague, Walter, 96
Moore, Decima, 132, 135, 146, 147–8
Moore, Eva, 131–2, 135–8, 140, 142–3, 146, 148–9
Moore, Marjorie, 142
Moore, Mary, 147
More, Thomas, 111
Morris, Charles, 86
Mounier, Catherine, 189
Muir, Kenneth (Ed.), King Lear: *Critical Essays*, rev., 231–4
Mullin, Donald (Ed.), *Victorian Actors and Actresses in Review: A Dictionary of Contemporary Views of Representative British and American Actors and Actresses*, rev., 181–3
Myrsiades, Linda Suny, *Historical Source Material for the Karagkiozis Performance*, art., 213–25
Nashe, Thomas, 165
Neiiendam, Klaus, rev., 74–6
Neruda, Pablo, 259
Nesbitt, Cathleen, 142
Nicoll, Allardyce, 266
Ninat, Claude, 156
Obraztsov, Sergei, 254
O'Casey, Sean, 266
Olivier, Laurence, 171
O'Neill, Eliza, 109
O'Neill, Eugene, 265
O'Neill, Maire, 187
Oriental theatre, 253–5
Orrell, John, rev., 73–4, 96
Orwell, George, 231–2
Ostrovsky, Alexander, 80
Ottaviani, Gioia, *L'Attore e lo Sciamano: Esempi D'Identita Nelle Tradizioni Dell'Estremo Oriente*, rev., 252–4

Palffy, Istvan, rev., 237–8
Palladio, 51
Pankhurst, Emmeline, 129, 137
Papp, Joseph, 241
Parfaict, Les Frères, 202–3
Paul, Norman, 251
Pavis, Patrice, 260
Peacock, D. Keith, rev., 86–7
Peters, Margot, Mrs Pat: *The Life of Mrs Patrick Campbell*, rev., 80–2
Pettitt, Thomas, rev., 228–9
Phelps, Samuel, 106, 182
Piccolo Teatro di Milano, 156, 158
Pickard-Cambridge, 228
Pina Bausch Wupptaler Tanztheater, 155, 157
Pinero, Arthur, 151
Pinter, Harold, 266
Plays: *Abraham and Lot*, 3; *Acis and Galatea*, 84; *Act without Words I & II*, 263; *Adélaïde du Guesclin*, 36–7, 38, 45; *The Alchemist*, 22, 25, 28–9; *Alexander and Lodowick*, 8, 11; *Alice in Ganderland*, 133; *All God's Chillun Got Wings*, 189; *All that Fall*, 263; *Alphonsus of Aragon*, 7; *Alzire*, 36–7, 43; *L'Amant auteur et valet*, 40; *Amarillis*, 202–5; *Antonio and Mellida*, 10, 23–5, 27; *Antony and Cleopatra*, 19, 235, 243; *The Apple*, 136; *The Aran Islands*, 186; *As Soon As Five Years Go By*, 86; *As You Like It*, 236; *The Ascent of F6*, 258; *At the Hawk's Well*, 186; *Le Barbier de Séville*, 40; *Le Baron de la Crasse*, 203; *Beggar's Opera*, 257; *Believe as Ye List*, 21, 26; *Belin Dun*, 6, 9; *Bethlehem*, 84; *The Blind Beggar of Alexandria*, 5, 9, 11; *Le Bourru bienfaisant*, 34, 39–40; *Buckingham*, 3, 5, 7; *Les Burgraves*, 180; *Bussy d'Ambois*, 161; *Caesar and Pompey*, 5; *Café Müller*, 157; *Calvary*, 186; *La Casa nova*, 39; *Cascando*, 263; *The Castle of*

Plays—*continued*
Perseverance, 72; *Caucasian Chalk Circle*, 258; *Chinon of England*, 8; *The Choice*, 59; *The Christian*, 182; *Christine*, 261; *Le Cid*, 179; *Cincinatti – Scenes from City Life*, 261–2; *Cinna*, 33–5, 170; *Come and Go*, 263; *La Comédie de la comédie*, 199, 205; *La Comédie des comédiens*, 207, 210; *The Comedy of Errors*, 15, 229–30; *The Comedy of Humours*, 8; *Comus*, 175–8; *Corolianus*, 109; *Coronae Carolinae Quadratura*, 99; *Crack Me This Nut*, 12; *Cromwell*, 179; *Cutting Dick*, 13; *Cynthia's Revels*, 175; *Cyprianus Anglicus*, 99; *Cyrano*, 156; *The Dance of Death*, 258–9; *A Day in the Death of Joe Egg*, 179; *Deirdre of the Sorrows*, 187; *Le Dépit amoureux*, 39; *Les Deux Amis*, 39–40; *The Devil's Charter*, 161; *Dido and Aeneas*, 84, 244; *Dioclesian*, 244; *Dr Faustus*, 6, 8, 14; *The Dog Beneath the Skin*, 258–59; *A Doll's House*, 149, 184; *Douglas*, 107; *Drums in the Night*, 83; *The Duchess of Malfi*, 24; *Dupuis et Desronais*, 41; *The Dutch Courtesan*, 27; *The Dynasts*, 61; *Dyskolos*, 228; *Eastward Ho!*, 26–7; *L'Ecossaise*, 36, 38; *Edward I*, 6–7; *Eh Joe*, 263; *Embers*, 263; *L'Enfant prodigue*, 36–8, 43; *An Englishwoman's Home*, 136–7; *Epicoene*, 161; *L'Epreuve*, 43; *L'Epreuve réciproque*, 43; *Eugénie*, 39–40; *Everyman*, 72; *Everyman in His Humour*, 21, 26; *Everyman Out of His Humour*, 29; *The Fairy Queen*, 244; *The Favourite of Fortune*, 182; *Film*, 263; *Le Fils naturel*, 40; *Five Plays in One*, 9–11; *The Floating Island*, 93, 97, 99, 100; *Les Folies amoureuses*, 40; *Fortunatus*, 6, 11–12; *Francesca di Rimini*, 52; *The French Comedy*, 9–11; *The French Doctor*, 6, 9; *Friar Bacon*, 5; *Friar Bungay*, 5; *Friar Francis*, 3; *Friar Rush and the Proud Woman of Antwerp*, 12; *Fulgens*, 72; *Galileo*, 257; *The Gamester*, 107; *The Gentleman Usher*, 27; *George a Greene*, 3–5; *The Ghost Sonata*, 248; *Le Glorieux*, 41; *God Speed the Plough*, 3; *Godfrey of Bulloigne*, 6; *The Government Inspector*, 79; *The Great Exhibition*, 266; *Hamlet*, 73–4, 84, 229–30, 234, 238; *Hedda Gabler*, 149; *Hello and Goodbye*, 261; *Henry IV*, 158; *Henry IV Parts 1 & 2*, 229–30; *Henry V*, 7, 15, 157; *Henry VI*, 3, 110; *Hercules*, 5, 11; *Hernani*, 180; *L'Honnête Criminel*, 42–3; *How the Vote Was Won*, 133; *The Hungry Earth*, 261; *Huon of Bordeaux*, 3; *The Iceman Cometh*, 189, 190; *In the Shadow of the Glen*, 186; *The Indian Queen*, 244; *James IV*, 7; *Le jeu de l'amour et du hasard*, 40; *La Jeune Indienne*, 41, 43; *The Jew of Malta*, 3–6, 11, 15; *John Glayde's Honour*, 59; *Julius Caesar*, 168–9, 171; *Juno and the Paycock*, 266; *A King and No King*, 162; *King Arthur*, 244; *King Lear*, 5, 19, 231–4, 243; *A Knack to Know an Honest Man*, 3, 8; *Krapp's Last Tape*, 264; *Kuroneko*, 159; *The Late Lancashire Witches*, 162; *Lazarus Laughed*, 189; *The Life of Cardinal Wolsey*, 12; *A Long Day's Journey into Night*, 189–90; *Long Meg of Westminster*, 6, 8–9; *Longshanks*, 6–7, 11–12; *A Looking Glass for London and England*, 4; *The Love of a Grecian Lady/The Grecian Comedy*, 6; *Love's Hospital*, 93; *Love's Labour's Lost*, 15, 174, 239; *Lubin ou le Sot vengé*, 203, 205; *Macbeth*, 107; *The Magnetic Lady*, 28; *Mahomet*, 6, 12, 33; *La Maison des jeux*, 207, 209; *The Malcontent*, 30; *Man and Superman*, 150; *Man Equals Man*, 83; *Mandragola*, 163; *Mankind*, 72; *Le Marchand d'Esclaves à Smyrne*, 41; *Marco Millions*, 189; *Le Mariage de Figaro*, 40, 42; *Married Love*, 59; *The Mask*, 84; *The Masque of Love*, 84; *The Massacre at Paris*, 6, 8, 12; *Master of Chilvers*, 151; *Measure for Measure*, 234; *Le Méchant*, 43; *Les Ménechmes*, 40; *The Merchant of Venice*, 15, 108, 250; *The Merry Wives of Windsor*, 15; *A Midsummer Night's Dream*, 21, 156, 177, 234, 243; *The Miller*, 11; *The Miller of Mansfield*, 42; *Le Misanthrope*, 39; *The Miserly Knight*, 79; *Mithridate*, 39; *Monna Vanna*, 59; *The Mother*, 258; *Mourning Becomes Electra*, 190; *Mucedorus*, 20, 28; *Much Ado About Nothing*, 84, 156; *Muly Mollocco*, 4–5; *Nanine*, 36–8; *The New Inn*, 28; *Le Nozzi di Peleo e Teti*, 158; *On the Frontier*, 258; *L'Oracle*, 43; *Oresteia*, 226; *Othello*, 28–9, 166, 179; *La Partie de chasse d'Henri IV*, 41–2; *Il Pastor Fido*, 179; *Pastor Hall*, 82; *Le Père de famille*, 36, 38, 40, 45; *The Perplexed Husband*, 59; *Phaeton*, 12; *Philip of Spain*, 12; *Philipo and Hippolito*, 5; *Le Philosophe marié*, 34, 40, 41; *Phocas*, 11; *'Tis Pity She's a Whore*, 63; *Play*, 263; *Play without a Title*, 85; *The Playboy of the Western World*, 186–8; *The Poetaster*, 25, 27; *Polyeucte*, 179; *Le Procureur Arbitre*, 43; *The Public*, 85; *Purgatory*, 186; *I Puritani*, 56; *Pygmalion*, 43, 81; *Pythagoras*, 11; *Radiant Motherhood*, 59; *Raft of the Medusa*, 82; *Ramayana*, 159; *Les Ramonneurs*, 201–3; *The Ranger's Comedy*, 3; *The Resurrection*, 186; *Richard II*, 154, 157–8; *Richard III*, 7, 109, 110, 112, 117–20, 123; *Richard Crookback*, 7, 14; *Riders to the Sea*, 186; *Robin Hood*, 12; *Le Roi et le Fermier*, 42; *The Roman Actor*, 24, 28, 30; *Romeo and Juliet*, 164–5, 243; *The Royal Slave*, 93, 97–9, 100; *Le Sacre du Printemps*, 156; *Saffron-Walden*, 165; *The Sailor*, 79; *St. Matthew Passion*, 84; *The Second Maiden's Tragedy*, 162; *Seven Days of the Week*, 9; *Seven Deadly Sins*, 9; *The Shepherd's Paradise*, 96–7; *The Siege of London*, 6; *Sir Clyomon and Clamydes*, 7; *Sir Giles Goosecap*, 28; *Sir John Mandeville*, 4; *Sir John Didcastle*, 7, 13; *Sophonisba*, 27; *The Spanish Comedy*, 5; *The Spanish*

Tragedy, 3–5, 9–11, 13–14, 161; *The Staple of News*, 28; *Sweeney Agonistes*, 259; *Tamar Cham*, 5, 7–8, 11–12; *Tamburlaine*, 6; *The Taming of the Shrew*, 165–6, 170; *Tasso's Melancholy*, 13; *The Tempest*, 156, 158, 174, 179, 235; *That Will Be Shall Be*, 10; *Three Penny Opera*, 257; *Time's Triumph*, 8; *Timon of Athens*, 229–30; *The Tinker's Wedding*, 186; *Titus Andronicus*, 3, 8, 167–8, 171; *Titus and Vespasian*, 3; *A Toy to Please Chaste Ladies*, 8; *The Tragedy of Sir John van Olden Barnavelt*, 21, 25; *The Treasure of the Humble*, 59; *Trial of a Judge*, 258–9; *Troilus and Criseyde*, 243; *Les Trois Dorotées ou le Jodelet soufflété*, 199, 204; *Trojan Women*, 156, 158; *Turandot*, 159; *Twelfth Night*, 157–8, 229–30; *The Two Gentlemen of Verona*, 171, 240, 243; *Valy a for*, 5; *Vectia*, 60–1, 64, 68–70; *The Venetian Twins*, 23; *The Vikings at Helgeland*, 84; *A Vision*, 186; *Vocationes*, 75; *Volpone*, 21–2, 25, 29; *The Vote*, 136; *Votes for Women*, 150; *Waiting for Godot*, 179, 263; *The Walls of Jericho*, 59; *Wallstein*, 180; *Warlanchester*, 6; *Die Weber*, 83; *The Well of Saints*, 186–7; *Wielopole, Wielopole*, 156–7; *A Winter's Tale*, 234; *Wisdom*, 72; *The Wise Man of West Chester*, 9, 15; *The Witch of Islington*, 8; *When the Moon Has Set*, 186; *Woe From Wit*, 79; *The Woman With The Pack*, 136; *Words and Music*, 263; *The World's Tragedy*, 5; *Zaïre*, 36–8; *Zénéide*, 43

Pocock, Isaac, 248
Poisson, François, 43
Poisson, Raymond, 203
Potter, Lois, 72
Price, Curtis Alexander, *Henry Purcell and the London Stage*, rev., 243–5
Pushkin, Alexander, 79

Quinn, John, 187
Quintilian, 75

Rabe, David, 265–6
Rabey, David Ian, rev., 258–9
Racine, 39
Racine and Shakespeare, 179
Raleigh, Saba, 132
Read, George Herbert, 86
Referee, The, 133–4, 143–4
Regnard, Jean-François, 40–1
Rice, Charles, 119
Richards, Laura, rev., 252–4
Richardson, Olive, 142
Rigal, Eugène, 206–10
Ringler, W. A., 18, 19–22, 27
Rittaud-Hutinet, Jacques, *La Vision d'un futur: Ledoux et ses théâtres*, rev., 76–8
Robeson, 241–2
Robbins, Elizabeth, 149–50
Rood, Arnold, rev., 83–5
Rorke, Kate, 134
Rougemont, Martine de, rev., 76–8
Rousseau, Jean-Jacques, 43
Rowley, Samuel, 14
Royal Opera, 155, 159
Royal Shakespeare Company, 155–6, 173
Rudd, Wayland, 242
Ruffini, Franco, 74
Russian theatre, C19th, 78–80
Ryley, Madeline Lucette, 132

Saddlemyer, Ann (Ed.), *The Collected Letters of John Millington Synge*, rev., 186–8
Saint-Denis, Suzanne Maistre, 251
Saint-Foix, 43
St. John, Christopher, 133
Sainte-Beuve, Charles-Augustin, 179
Sanders, Norman (Ed.), *Othello*, rev., 164–6
Saturday Review, 182
Saunders, John, 94
Sawin, Lewis, *Alfred Sutro, Marie Stopes, and Her Vectia*, art., 59–71
Scarron, Paul, 204–5, 209–10
Schaffer, Peter, 266
Schürmann-Horster, Willy, 256
Scott, Clement, 182
Scott, William C., *Musical Design in Aeschylean Theater*, rev., 226–7
Scudéry, Georges, 207–9
Sedaine, Michel-Jean, 42
Sellner, Gustav Rudolf, 243
Senelick, Laurence, *Serf Actor: The Life and Art of Mikhail Shchepkin*, rev., 79–80
Serban, Andrei, 159
Shadwell, Thomas, 244
Shakespeare, William, 107, 109, 110, 112, 114, 117–18, 120–1, 124–5, 154, 161, 164–74, 183–4, 190, 236, 238–43, 248
Shaw, George Bernard, 80, 150–1, 182–4
Shepard, Sam, 265–6
Shirley, James, 175
Sho-Gekijo, Waseda, 155–6, 158
Siddons, Sarah, 107, 112
Sidnell, Michael, *Dances of Death: The Group Theatre of London in the Thirties*, rev., 258–9
Simard, Rodney, *Postmodern Drama*, rev., 265–7
Simonson, Lee, 84
Sims, George S., 248
Slade, Adolphus, 219
Slater, Martin, 11
Smith, Irwin, 18
Smith, Samuel Morgan, 242
Sorel, 207, 209
South African theatre, C20th, 261–2
South American theatre, C20th, 260–1

Sorel, 207, 209
South African theatre, C20th, 261–2
South American theatre, C20th, 260–1
Southerne, Thomas, 244
Spanish theatre, C20th, 85–6
Speaight, Robert, 232
Spender, Stephen, 258
Staël, Germaine de, 179–80
Stalberg, Roberta, *China's Puppets*, rev., 254–5
Stanfield, Clarkson, 46–58
Stanislavsky, Konstantin, 78, 107, 184
Steer, Janette, 132, 140, 147
Stendhal, 179
Stokes, William, 96
Stopes, Marie, 59–71
Stoppard, Tom, 266
Strehler, Giorgio, 158
Strindberg, August, 184, 189, 248
Strode, William, 93, 97
Summers, Joseph H., *Dreams of Love and Power: On Shakespeare's Plays*, rev., 234–5
Sutro, Alfred, 59–71
Suzuki, Tadashi, 158–9

Tairov, Alexander, 189
Talma, François-Joseph, 108
Taylor, Gary, 167
Taylor, Gary and Warren, Michael (Ed.), *The Division of the Kingdoms: Shakespeare's Two Versions of King Lear*, rev., 231–4
Taylor, Joseph, 96
Teazle, Peter, 82
Tempest, Marie, 149
Terry, Ellen, 133, 142, 146–8, 182
Terry, Olive, 135, 147
Theatre Research International, 185
Theatre history, *see* American, British, Dutch, French, German, Greek, Irish, Italian, Oriental, Russian, Spanish, South African, South American theatres
Théâtre du soleil, Le, 154–9, 191
Thompson, Ann (Ed.), *The Taming of the Shrew*, rev., 164–6
Thomson, Peter, 238
Torelli, Giacoma, 158
Toro, Fernando de, *Brecht en el Teatro Hispano-americano Contemporaneo*, rev., 259–60
Tourneur, Cyril, 162
Toyne, Anthony, rev., 245–6
Treip, Mindele, rev., 174–8
Turgenev, Ivan, 79
Turner, Robert, 162
Twyne, Brian, 98–9
Tydeman, William, rev., 72–3

Ubersfeld, Anne, 260
Urkowitz, Steven, 234

Valois, Ninette de, 185
Vanbrugh, Irene, 131–2, 142, 144–5
Vanbrugh, Violet, 131, 144
Vandenhoff, George, 122
Vaughan, Gertrude, 136
Veracek, Bela, rev., 265–7
Vicker, Brian, 230
Vigny, Alfred, 179
Villiers, Claude, 201, 203–6, 209
Vinaver, Michel, 191
Vince, Ronald W., *Ancient and Medieval Theatre: A Historiographical Handbook*, rev., 227–8
Voltaire, 33, 36–9, 41

Waith, Eugene M. (Ed.), *Titus Andronicus*, rev., 166–72
Wallace, C. W., 27
Walpole, Horace, 37
Walters, Olive, 134
Walton, J. Michael, rev., 227–8
Wardetzky, Jutta, *Theaterpolitik im Faschistischen Deutschland*, rev., 255–7
Webster, John, 24, 162
Webster, Margaret, 147
Wells, Stanley, *Re-Editing Shakespeare for the Modern Reader*, rev., 166–72
Wentersdorf, Karl P., rev., 164–6
White, Jane, 241
Whitty, May, 131, 140, 147–8
Wickham, Glynne, 24
Wilde, George, 93
Wilkerson, Margaret B., rev., 241–2
Wilkie, David, 248
Willard, E. S., 131
Williams, Gary Jay, rev., 188–90
Williams, Simon, rev., 249–50
Williams, Tennessee, 265
Wilson, J. Dover, 1
Winfield, Paul, 242
Women Writers' Suffrage League, 129
Wood, Anthony, 96, 98–100
Woodfield, James, *English Theatre in Transition, 1881–1914*, rev., 183–5
Woolf, Rosemary, 73
Worrall, Nick, 78–80
Worth, Katherine, 185
Wright, Theodore, 131
Wyndham, Charles, 182

Yavorska, Lydia, 140, 142, 143, 146–7
Yeats, W. B., 184–7, 259
Young, Charles Mayne, 107, 109, 111

ILLUSTRATIONS

John R. Elliott and John Buttrey *After page* 106
PLATE I: The signatures on the reverse of the expense account (PLATE II)
PLATE II: The expense account for mounting two plays for King Charles I at Christ Church, Oxford, in 1636
PLATE III: The endorsements on the reverse of the expense account